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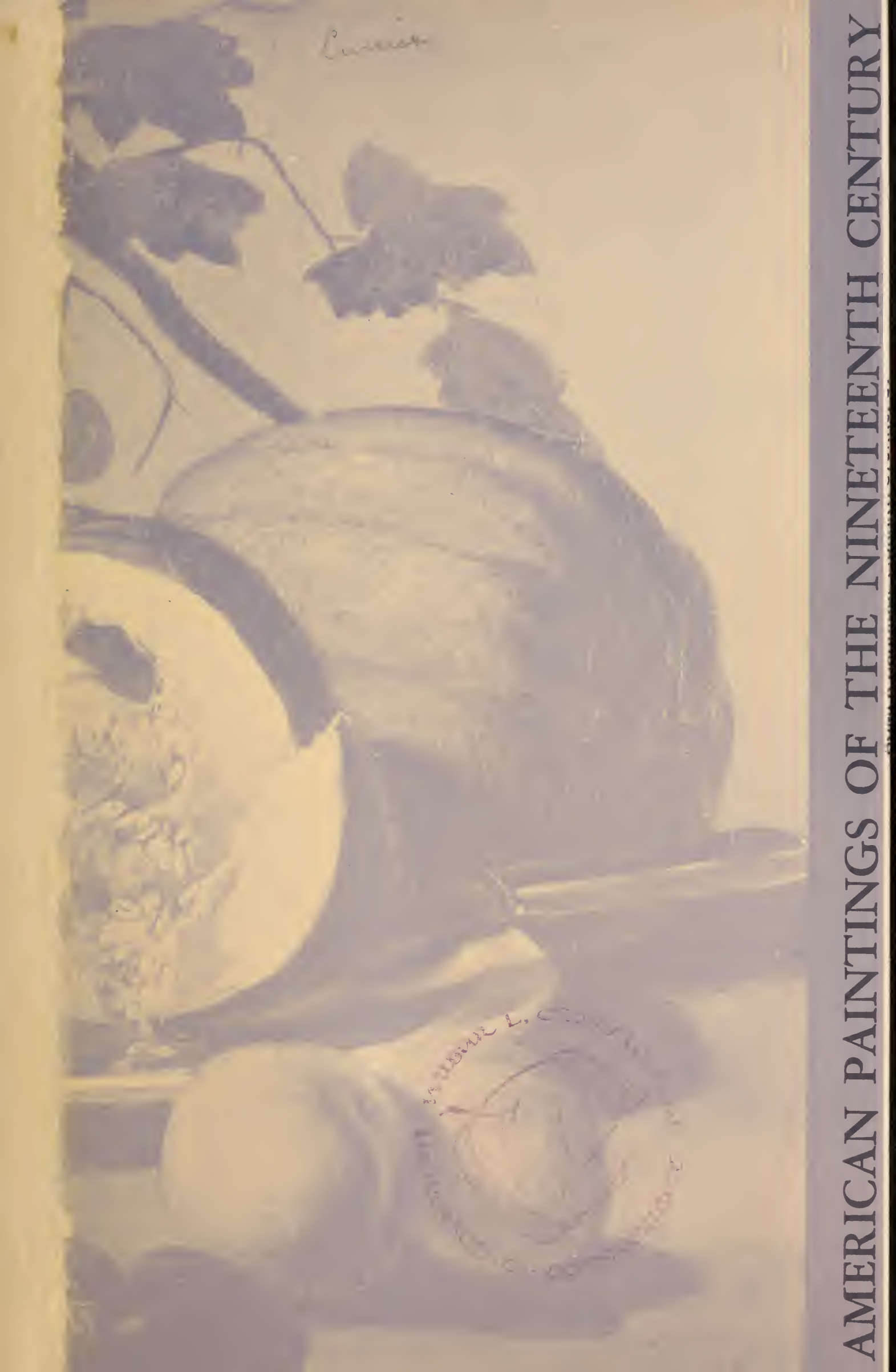
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American paintings of the nineteen




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AMERICAN PAINTINGS OF THE NINETEENTH CENTURY



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AMERICAN PAINTINGS
of
THE NINETEENTH CENTURY

FROM THE COLLECTION OF MORTON C. BRADLEY

April 12 — May 27

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE



Fannie Glen, New Jersey

David Johnson (1827-1908)

FOREWORD

The fifty-six paintings in this exhibition have been assembled within the past fifteen years by Morton C. Bradley, mostly from dealers in the Boston area. To form a sizable collection such as this was not perhaps what Mr. Bradley had in mind when he acquired his first painting, although, once aware of the variety in nineteenth century American art, he began an exploration of this interesting field. Many collectors, including Mr. Bradley, will acknowledge that it was often because of some fortuitous circumstance that they were attracted to what eventually became an absorbing occupation. Thus, over the years, these paintings have come, one by one, to his attention. If a work measured up to his exacting standard it stood a good chance of being purchased but when it fell short it was gently turned aside. For the work of art, which stands on its own merit, whether it be old or new, by a great name or a minor one, Mr. Bradley has the sharp eye that serious collectors respect. And for American paintings, or more accurately for those by the often minor, or even anonymous, masters of the nineteenth century for whom he has such admiration, his eye is particularly sharp and responds to qualities which, until recently at least, have aroused comparatively little interest. His concern is not so much for the primitive and quaint manifestations of the period but, instead, is centered on the painterly skill which was developed by many of these artists as they rose above the level of the amateur.

Fifteen years ago, paintings of the kind shown in this exhibition were only beginning to be sought after and then by no more than a small group of imaginative collectors, among whom Boston's Maxim Karolik was in the avant-garde. Today, competition for desirable examples of nineteenth century still-life, landscape and portraiture has greatly intensified. Yet even now, as Mr. Bradley and other knowledgeable collectors continue to demonstrate, an exciting "find" is still possible.

Mr. Bradley's collection—for by now it is apparent that it deserves this title—has no particular historical emphasis nor was this ever intended. The paintings were acquired first of all because they gave pleasure but also because, like so many of us who would like to own works of art, Mr. Bradley was well aware of the rapidly increasing prices demanded for paintings by the established masters of every school. One exception to this was the field of nineteenth century American art into which the collector of modest means might dare to venture. Hung together, as they are here, Mr. Bradley's paintings add to our knowledge of this century by giving us an opportunity to consider fine paintings by a few of the more important figures and to make some new acquaintances among a number of interesting lesser ones.

From the early part of the century are the two delightful portraits of the Levy sisters—Henrietta and Martha—of Philadelphia, painted by the youthful Thomas Sully. These are unassuming studies by an artist whose stylistic bravura and ability to project a vivid likeness later made him the foremost

portrait painter of his day. There are also other portraits, for example, Hanah Wheeler, painted at the age of seventy-one by William Matthew Prior, who conceived her almost as though she were an Elizabethan effigy. And for a child's portrait, what could be more engaging than the water-color likeness of the solemn Wilson T. Foster, at the age of three?

The collection is perhaps richest in its representation of the American landscape as seen through the eyes of several generations of artists whose good fortune it was to be alive in a world much less complex and ominous than ours. The nineteenth century was generous in its provision of time for the contemplation of an abundant landscape still largely untouched by industrialization or haphazardly built over owing to population growth. For the attitude of these artists toward the land consider Fortunato Arriola's marvelously calm and luminous California lake as dusk falls; George Loring Brown's clean sweep of Newport Beach; Aaron D. Shattuck's (an artist who was born in Franchestown in 1832) tiny but delectable fisherman; or David Johnson's closely observed study of leaves, rocks and water. It was in paintings such as these that the landscape painters of the nineteenth century sang the praises of their country.

Among the artists working toward the close of the century was Edward D. Boit, whose name has survived through John Singer Sargent's splendid portrait of his daughters which is a familiar landmark in Boston's Museum of Fine Arts. But Boit was an artist in his own right and, judging from Mr. Bradley's spirited sketch, he deserves a closer look. There is also Francois B. de Blois, from French Canada, who worked in New Hampshire, long enough, at least, to complete a fine painting of Mt. Kearsarge in winter. Still another excellent painter of this period is A. T. Bricher, who began life in Portsmouth and whose strongly painted, *Grand Manan*, is a high point in this exhibition.

Not all of the artists in Mr. Bradley's collection were known even in their day but, of course, some, like Albert Bierstadt, enjoyed solid reputations, if not the spectacular profits that he derived from the sale of his paintings. In certain cases names of the artists have vanished altogether. Nevertheless, most of them, whether recognized or working in obscurity, were good craftsmen, sensitive to color, drawing and composition, and alert to the look of the world around them. From the broad background suggested by this exhibition came the major figures of the nineteenth century, Winslow Homer, Thomas Eakins, Ralph Blakelock and Albert Pinkham Ryder.

For the privilege of having the first showing of these paintings the trustees and staff of the Currier Gallery wish to express their appreciation to Mr. Bradley.

Charles E. Buckley, *Director*

CATALOGUE

1. FORTUNATO ARRIOLA (active c. 1858-1872)
California Landscape
30 x 39 $\frac{3}{4}$
Oil on canvas
Signed lower left, *F Arriola*
2. HENRY BACON (1839-1912)
Piazzetta San Marco
14 x 9 $\frac{1}{4}$
Oil on canvas
Signed lower left, *Henry Bacon/Venezia 1881*
3. EMILE F. BEAULIEU (active c. 1852-1862)
Ship Building
12 x 18 $\frac{1}{4}$
Oil on canvas
Signed lower left, *Beaulieu*
4. ALBERT BIERSTADT (1830-1902)
Maple Leaves, White Mountains
13 $\frac{1}{2}$ x 19 $\frac{1}{4}$
Oil on paper
Inscribed on reverse, *White Mountains/Study of Maple
Leaves/North Conway, N. H./1862*
5. Falling Leaves
13 $\frac{1}{2}$ x 19
Oil on board
Signed lower left, *ABierstadt*
6. FRANÇOIS B. de BLOIS (active c. 1875)
Mt. Kearsarge in Winter
18 x 30
Oil on canvas
Signed lower right, *F B de Blois*
7. Scene in French Canada
10 x 15 $\frac{1}{2}$
Oil on canvas
Signed lower right, *F B de Blois/1875*

8. EDWARD D. BOIT (1840-1916)
Sloop at Cotuit
8 $\frac{5}{8}$ x 12 $\frac{7}{8}$
Oil on canvas
Lower left, *Cotuit 7 July '87*
9. A. T. BRICHER (1837-1908)
Grand Manan
38 x 28
Oil on canvas
Signed lower left *ATBricher:*
Illustrated
10. GEORGE LORING BROWN (1814-1889)
Scene at Honfleur
16 x 22 $\frac{1}{4}$
Oil on canvas
Signed lower left, *G. L. Brown 1834*
11. View of Long Beach "Paradise", at Newport
33 x 53
Oil on canvas
Signed lower right, *G. L. Brown N. Y./1860*; inscribed on reverse, full title and date, September, 1860.
12. Calm Morning, Saco Mill Pond, at West Campton, New Hampshire
9 $\frac{3}{8}$ x 13
Oil on board
Signed lower right, *Geo. L. Brown.1869*
13. HARRISON B. BROWN (1831-1915)
Barn Interior with View of Portland Light
13 x 20
Oil on canvas
Signed lower right, *H B Brown*
Illustrated
14. Casco Bay Landscape
13 x 25
Oil on canvas
Signed lower left, *H B Brown*
15. WILLIAM M. BROWN (1828-1898)
Winter on the Mohawk
12 x 18 $\frac{1}{8}$
Oil on canvas
Signed lower left, *Wm. MBrown*
Illustrated

16. FREDERICK A. BUTMAN (Attributed) (Active 1859-1871)
 California Landscape
 17 $\frac{7}{8}$ x 33 $\frac{3}{4}$
 Oil on canvas
17. JAMES E. BUTTERSWORTH (1817-1894)
 Racing Yachts
 14 x 22
 Oil on canvas
 Signed lower right, *J. E. Buttersworth*
18. JOHN W. CASILEAR (1811-1893)
 Landscape with Trees
 12 x 10
 Oil on board
 Signed lower right, *JWC/86*
19. THOMAS CHAMBERS (c. 1808-1866)
 Storm at Sea
 14 x 18
 Oil on canvas
 Illustrated
20. Imaginery Landscape
 21 $\frac{1}{2}$ x 30
 Oil on canvas
21. Wreck of the Ship Bristol on Rockaway Beach, New York, 1836
 17 $\frac{3}{4}$ x 24 $\frac{1}{8}$
 Oil on canvas
22. CHARLES CODMAN (1800-1842)
 Fancy Piece
 18 x 24 $\frac{3}{4}$
 Oil on canvas
 Signed lower right, *Codman 1836*
23. W. H. COFFIN (active c. 1880)
 Looking Down the Main Channel of Boston Harbor
 8 x 12
 Oil on canvas
 Signed lower right, *W. H. Coffin 80*

24. VICTOR DE GRAILLY (active c. 1840-1870)
View of Mount Vernon (after W. H. Bartlett)
15⁷/₈ x 21¹/₈
Oil on canvas
25. THOMAS DOUGHTY (1793-1856)
River Landscape
12¹/₄ x 16
Oil on canvas
Signed lower right, *T. Doughty*
Illustrated
26. ALVAN FISHER (1792-1863)
Family Group
21 x 17
Oil on canvas
Signed lower right, *Alvan Fisher*
27. Fording the Saco River, Conway, New Hampshire
27³/₄ x 39³/₄
Oil on canvas
Illustrated
28. SAMUEL L. GERRY (1813-1891)
Lake Winnepesaukee
30 x 25
Oil on canvas
Signed lower left, *S. L. Gerry/1848*
29. Marblehead
17 x 25
Oil on canvas
Signed lower right, *S. L. GERRY*
30. SANFORD R. GIFFORD (1823-1880)
Winter Twilight
16 x 32
Oil on canvas
Signed lower right, *S. R. GIFFORD 1862*
31. REGIS FRANÇOIS GIGNOUX (1816-1882)
The First Snow
14 x 24
Oil on canvas
Signed lower right, *RFGignoux 1860*

32. JAMES M. HART (1828-1901)
New England Village
34½ x 20
Oil on canvas
Signed lower right, *Jas. M. Hart/72*
33. ROBERT HILL (active c. 1862)
Landscape with Fisherman
13¼ x 18¾
Oil on canvas
Signed lower right, *Robert Hill/1862*
Illustrated
34. THOMAS HILL (1829-1908)
Still-life
15¾ x 19¾
Oil on canvas
Signed lower right, *T Hill*
Illustrated
35. WILLIAM MORRIS HUNT (1824-1879)
Stormy Landscape
10½ x 16¼
Oil on panel
Signed with monogram, lower right.
36. DAVID JOHNSON (1827-1908)
Fannie Glen, New Jersey
16½ x 22¾
Oil on canvas
Signed lower left, *D. Johnson 1850/August*
Frontispiece
37. JOSEPH MORVILLER (active c. 1855-1870)
Skating Scene, Melrose
8 x 12
Oil on canvas
Signed lower right, *J Morviller*
38. CHARLES OSGOOD (1809-1890)
Waterfall
27⅛ x 20
Oil on canvas

39. WILLIAM MATTHEW PRIOR (1806-1873)
Mrs. Hanah Wheeler, Age 71
34 x 28
Oil on canvas
Signed in full on reverse
40. AARON DRAPER SHATTUCK (1832-1928)
The Fisherman
5¼ x 10½
Oil on canvas
Signed lower left, *A. D. Shattuck* 60
41. WILLIAM L. SONNTAG (1822-1900)
White Mountains Landscape
20 x 31¼
Oil on canvas
Signed lower right, *Sonntag* 97
42. THOMAS SULLY (1783-1872)
Portrait of Henrietta Levy, 1810
22¾ x 18⅛
Oil on panel
Illustrated
43. Portrait of Martha Levy, 1810
23 x 18¼
Oil on panel
44. ELIHU VEDDER (1836-1923)
Palo on the Coast near Rome
7⅝ x 11⅝
Oil on panel
Signed lower left, *E. Vedder*
45. WESLEY WEBBER (1841-1914)
Foggy Morning
12 x 20¼
Oil on canvas
Signed lower right, *W. Webber*
46. Beach at Scituate
6 x 10
Oil on canvas
Signed lower right, *W. Webber*

The following paintings are by unidentified artists

47. Wilson T. Foster, Age 3, 1847
 $20\frac{3}{4} \times 17\frac{5}{8}$
 Water color on paper
 Illustrated
48. Frontiersman
 $14\frac{1}{4} \times 20\frac{1}{4}$
 Oil on canvas
49. Portrait of Miss Jones
 26×22
 Oil on canvas
50. Little Boy with a Cracker
 30×25
 Oil on canvas
51. View of Lake Champlain, 1834
 $11\frac{3}{4} \times 18$
 Oil on canvas
52. Rafts on the Ohio
 $14\frac{1}{8} \times 22\frac{1}{4}$
 Oil on canvas
 Illustrated
53. Portrait of a Boy
 24×22
 Oil on canvas
54. Lynn Beach
 14×24
 Oil on canvas
 Illustrated
55. Sign: New York and Boston Despatch Express Company
 $21\frac{3}{4} \times 36$
 Oil on canvas
56. Sign: Tailor's Establishment
 32×24
 Oil on canvas



River Landscape

Thomas Doughty (1793-1856)



Still-life

Thomas Hill (1829-1908)



Grand Manan

A. T. Bricher (1837-1908)



Fording the Saco River, Conway,
New Hampshire

Alvan Fisher (1792-1863)



Barn Interior with Portland Light

Harrison B. Brown (1831-1915)



Winter on the Mohawk

William M. Brown (1828-1898)



Lynn Beach

Unidentified Artist



The Frontiersman

Unidentified Artist



Storm at Sea

Thomas Chambers (c. 1808-1866)



Rafts on the Ohio

Unidentified Artist



Landscape with Fisherman

Robert Hill (active c. 1862)



Wilson T. Foster, Age 3

Unidentified Artist



Henrietta Levy

Thomas Sully (1783-1872)

NOTES

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